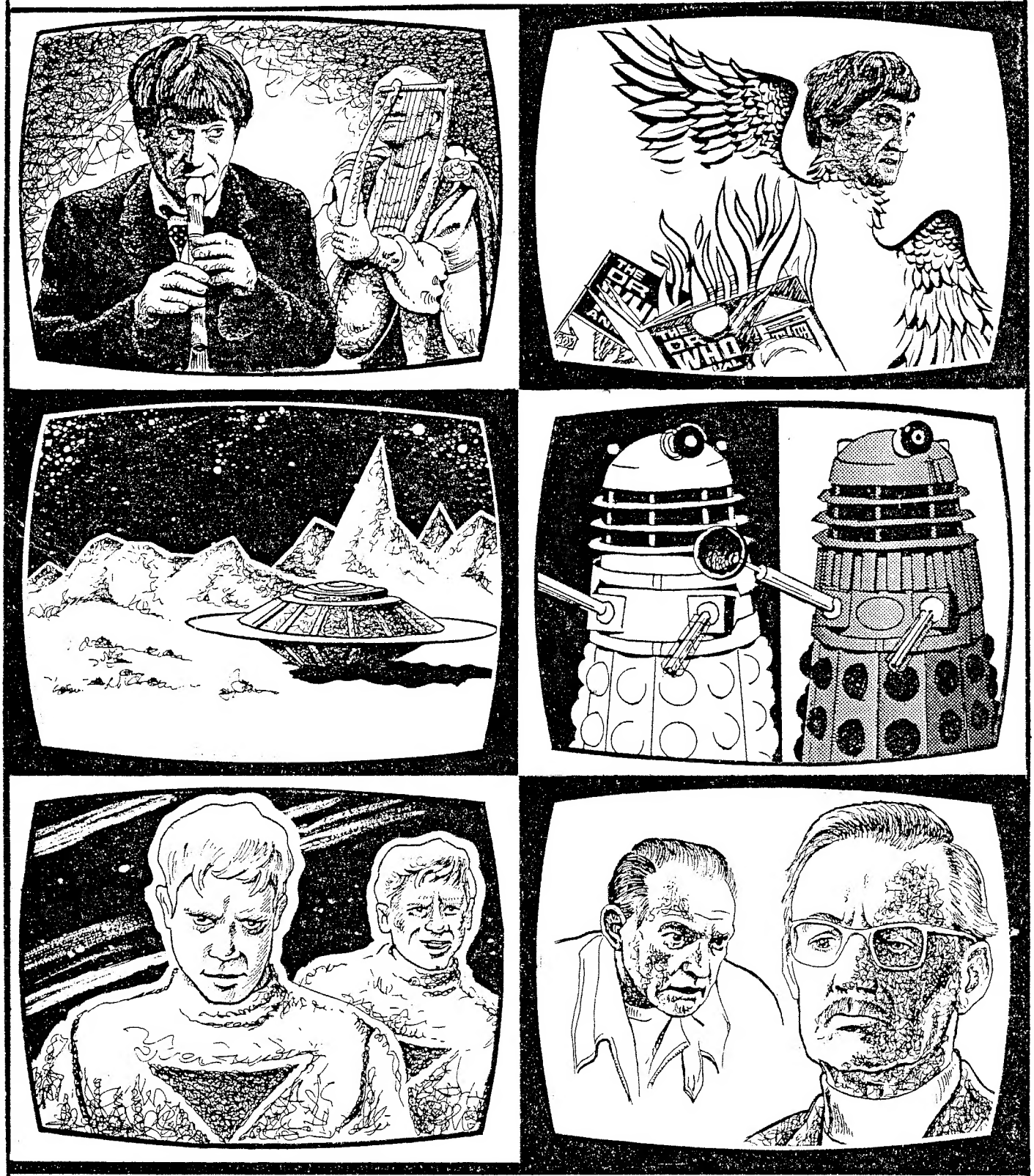
THE BLACK AND WHITE OF DOCTOR WHO



PART TWO

THE INVASION FROM SPACE

Jan Vincent-Rudzki

In 1966, an unusual publication slipped in amongst the usual 'Doctor Who' and Dalek annuals. It certainly looked like an annual, if perhaps a bit thin. It was called 'Doctor Who and the Invasion from Space' and was published, in paperback as well as hardback, by World Distributors. A quick glance inside would show the usual layout and drawing style of the annuals, but there the similarity ended. For here was one long story of the Doctor's travels, and what a story ...

Looking back at it now, it is an almost eerie experience reading it, as it reflects the awe and mystery of those early days; mystery that was soon to fade away.

"He strode towards the open doorway. At once he was reduced from his usual lofty eminence to an uncomfortable feeling of smallness ... Now he was reduced ... by the vision outside, a sight which must daunt and stupefy even the most knowing of men."

The story starts with the TARDIS out of control. But the Doctor is not alone, he has four passengers that burst into the Ship; two children and their parents. Unintentionally, the Doctor saved the family from dying in the Great Fire of London. To these medieval people, the Doctor is perhaps a great wizard, or maybe the Devil, and, not surprisingly, to his great irritation they call him the Master.

Finally the TARDIS lands. Outside the sky is dominated by a huge star complex, the Great Spiral of Andromeda. From its apparent size, they are a long way from Earth. The Mortimer family will not be going home very quickly.

Soon the travellers are greeted by the Aalas, a group of blond-haired extremely handsome men, and invited into the bowels of their landing site to meet "the One". The Doctor soon realises that the TARDIS has landed on an artificial planetoid - a vast spaceship, no less.

Here we find the Doctor quite capable of being overawed and dwarfed by the scale of his surroundings. He is fallible, but never at a total loss. " ... he felt at once a great deal better. A spaceship, no matter how huge, he could understand. It brought things into proportion somehow."

As the party descends into the metal world gravity lessens, much to the delight of the children and the fear of their parents. The Doctor is much more worried about the identity of their host, the One. His worries are increased when a deep voice comes from all around them. The One tells that Man is its ancestor, long vanished, and that it rules the Andromeda Galaxy!

The Doctor discovers that the Aalas are no more than androids, servants and agents of the One. They talk of neighbouring galaxies as one might speak of a neighbouring town.

The TARDIS is brought inside the sphere and examined, but the One finds the Ship to be inert as if something is missing. The Doctor supplies the answer, "There is myself ... My spirit and my nature are built into it. Without my hands at the controls and without my brain to command it, the Ship is a mere metal box of cold, dead instruments."

The One demands a demonstration, which the Doctor refuses. The titanic mind that inhabits the great machine cannot cope with a refusal of command for "the first time for ten hundred million years" and has a brief but spectacular fit.

Back to sanity, the One tells the Doctor that they have been travelling for over a hundred million years, with a further three hundred million before they reach the Milky Way. Now with the technology of the TARDIS this can be shortened. But the Doctor tells them that the TARDIS is quite unique. "There is only one TARDIS, and there will never be another."

Again the Doctor refuses an order and this time, in the confusion, he enters the TARDIS and leaves. For a moment he remembers the Mortimers, but determines to put them out of his mind. Even as he does so he realises that the TARDIS is still near the metal world of the Aalas. Perhaps the One can control the TARDIS after all?

Finally he breaks the hold and looks at the Universe around him. Strangely the stars around him seem very close, and then he realises that the mighty Armada of the One is composed of a million planets. Investigating he finds an almost infinite variety of life on these worlds. So overpowering is the scale of the One's plans that soon "his mind closed, stiff and numb. His eyes ceased to see and his ears to hear ..." Finally, he arrives back on the planet of the Aalas, believing that he has been brought back by the One. But this is not so.

The One tells the Doctor that the Andromeda Galaxy is approaching a region of Absolute Nothingness, and when it does so all life will die. So it gathered together these worlds for a vast invasion fleet - to colonise the Milky Way. Few on the worlds have any idea of the great plan.

The Doctor realises that it was his concern for the Mortimer family that drew him back, but he insists that the One's plan to save its galaxy is wrong. It cannot thwart Destiny. "All created life has a beginning, a middle and an end. All life must die ... even a galaxy ..." However, the One dismisses this argument.

The One wants the Doctor as a sparring partner, almost a companion, his brain kept artificially alive for the long voyage. The One uses the Mortimers as bargaining power, but when the Doctor ushers the family into the TARDIS, their daughter refuses to enter. She wants more of the jelly she has been eating! In a tantrum she flings the empty bowl, smashing a glass panel, which in turn brings about the destruction of the One, another computer with delusions of power.

"The Invasion from Space" showed the Doctor almost as he was at the very beginning of the series. On the outside he is hard, almost uncaring for those around him, but on the inside he does care. At the same time he feels small in the Universe, but relatively confident of his own capabilities. He can almost admit defeat; be near to giving in. This was a fallible Doctor, almost human dare one say?

Of the story itself, the author obviously had a good idea of the first Doctor, and a fair grasp of science. The only part that lets down the publication is the cliched destruction of the One. A pity, since this was a well written and descriptive story, and a good example of that early mystery ...

AN ADVENTURE IN SPACE AND TIME
Special Release

Produced and edited by
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Series editor
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Artwork ..... Tony Clark

'SPACE AND TIME' devised by Tim Robins and Gary Hopkins

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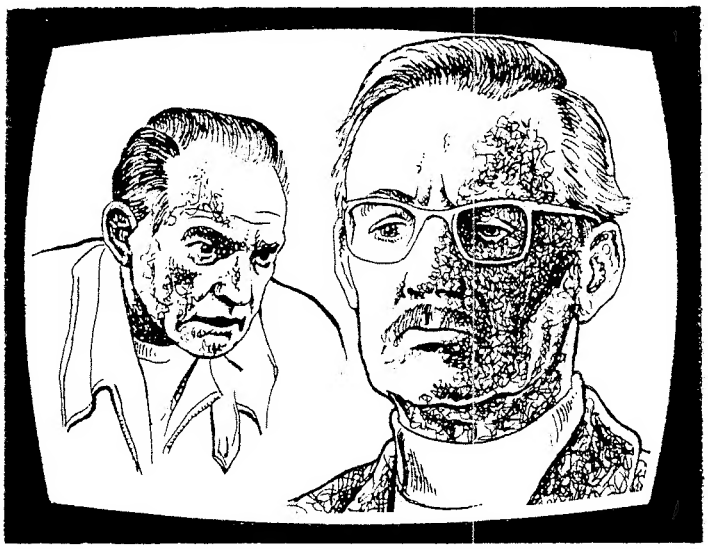


THE LOCAL AUTHORITY
Pam Baddeley

On the whole, the character of Hartnell's Doctor had been that of a forceful individual; someone who was not adverse to using rudeness or bullying tactics to get his own way. However, in his last story, he suddenly became a feebler spirit, his previous strengths seemingly manifested in General Cutler, the commander of the Snowcap base. Confident in his position, Cutler bellowed his way to goals; but more than that, he could be seen as the first in a succession of authority figures that were to appear in 'Doctor Who'. And what the next Doctor lost in naked aggression, he was to replace with the guile necessary to battle officialdom and circumvent official-made obstacles, before he could actually get to grips with the menace that was threatening the situation. Some of these officials, like Moonbase leader, Hobson (see page "33-08"), were to be mellower versions of the aforementioned Cutler, whilst others like T-Mat supremo Radnor, were slyer characters, skilled in the smarmy charm needed to coax people into doing what they wanted. But one thing was for certain: this new formula for conflict opened the door for a line of interesting characters that were to obstruct Troughton throughout his time as Doctor Who.

The new Doctor's difficulties with authority are in evidence from the start - and the original title of 'The Power of the Daleks' is rather apt in this respect: 'The Destiny of Doctor Who'. Hensell, the middle-aged Governor of the Earth colony on Vulcan, is a brusque, busy and forceful personality in the mould of the old British Empire colonial. Even though he is popular with the miners at the colony perimeter, he is abrupt and impatient with his immediate subordinates and cannot help but be infuriated by the Doctor's vague and obstructive behaviour. Yet his outward bristling confidence conceals an inner uncertainty about the security of his position - which is why he is unable to accept the Doctor's warning about the Dalek threat. Believing the time traveller to be the Examiner from Earth, who has been sent for anonymously, Hensell can only view the little man's presence as a personal threat. And his insecurity also makes him vulnerable in another respect. Informed by the scheming Head of Security, Bragen, that Deputy Governor Quinn is the traitor in their midst responsible for recent outbreaks of sabotage, Hensell is predisposed to believe that the younger man is out to discredit him and steal his job. Quinn's admission that it was he who sent for the Examiner is enough, in Hensell's eyes, to condemn him without further evidence. And in the same way, the Governor willingly grants permission to scientist Lesterson to continue his Dalek revival experiments because he believes that the economic prosperity, which Lesterson predicts will follow Dalek automation, will result in Earth being "very grateful" and the credit thus reflecting upon himself. This, together with his antipathy toward the "Examiner", leads him to ignore all warnings, just as he earlier fails to take seriously Quinn's warnings about rebel activities in the colony - but this time with fatal consequences. Returning from a tour of the perimeter, he finds Bragen in control. The usurper mockingly offers to allow Hensell to keep his title if he co-operates and shows him a Dalek gun before fitting it into a waiting Dalek. Although apprehensive, Hensell will not give in - "I will not be intimidated" - and is exterminated. As Bragen remarks: "In character to the last, Hensell."

Just as Governor Hensell is an autocrat who organises but has no scientific or other technical training himself, so, too, does Leader Clent in 'The Ice Warriors' govern his Ioniser base. He relies on the scientists under his command - but, more than this, he relies slavishly on the base's computer, and it is this dependence which causes his dispute with the brilliant scientist, Penley, and the latter's departure from the base. Because of this, he is forced to accept the Doctor as a temporary substitute: "I do not need Penley. But I do need an equivalent brain." His ultimate trust still lies with the computer, however; as he tells the Doctor: "I trust no-one, Doctor. Not any more. Human emotions are unreliable." Despite his experience with Penley, whom he labels "hopelessly temperamental", Clent has not learned from his mistake and the Doctor finds it necessary to remind him that he is not a member of staff - the regulations do not apply to him. Clent, contradicting his earlier mention of how Penley "defected", replies: "I see - like Penley. Regulations seemed to bother him, too. Probably caused his breakdown, in fact." Challenged to explain, Clent defensively bumbles that Penley was under pressure which proved too much for him but it is obvious that Penley's "breakdown" is merely his refusal to do things Clent's way. As another scientist, Arden, remarks to Jamie: "The trouble with Clent is he's not a proper scientist, he's an organiser. He should have been born a robot!" As for Penley himself, he possesses far too penetrating an insight into Clent's true nature for the other man's liking: "Clent's just a talker. He's a glib political animal. Even if I did change things, the Clents of this world would still come out on top, running things according to their own whims and indulgencies - and the pity of it is, that they believe they're right." Clent for his own part takes pride in the fact that he has been chosen for the Ioniser job because he has never failed, while worrying that this might be the famous first time for everything - and this is "the most important job I've ever had". He tells the Doctor that Penley was criminally irresponsible in walking out because the success of others depends on his team but the Doctor is quick to see the implication: "And your name will suffer."

Aware of his dependence on the experts whom he has selected, Clent occasionally makes clumsy attempts to identify with them such as when he tries to console Arden who blames himself for bringing the Ice Warrior Varga into the base. He tells Arden not to be too hard on himself: "Scientists must question, you know. Erm - I mean if the - if I'd been in your shoes, I think I'd have done the same - I'd've - I'd've brought it back." It is Varga however who definitively pinpoints Clent's true position. Speaking of Miss Garrett, Varga tells Clent: "You have less value for me than your colleague who has certain skills."

With Arden dead and the Doctor a prisoner in the Martian spaceship, Clent, fearing that to use the Ioniser on the glacier will trigger off a nuclear explosion, cannot bring himself to make a decision. At one point, Miss Garrett asks what he will do if the Doctor never returns and they therefore never learn if the spaceship's drive would explode or not. Clent responds that they will face that if - and

he must have some plan in mind, he admits desperately that he is pinning all his hopes on the Doctor. Even later, when he realises that the computer is playing for time because either decision - to use the Ioniser and risk an explosion or not to use it and be crushed by the advancing ice - could spell total destruction for itself, Clent refuses to inform World Control of the situation. To ask for help would be an admission of failure by one who has never failed. It is Penley, returning to help, who has to make the decision and takes the risk of using the Ioniser. The crisis over, Clent appears to have learned from the experience: "You are the most ... insufferably ... irritating and ... infuriating ... person ... I've ever been privileged to work with" he tells Penley and assures him that there is something he, Clent, can do which the scientist cannot. "Without the computer?" Penley asks and both men chuckle. Clent replies: "No, Penley, I've always written my own speeches - and my own reports."

By contrast, Jarvis Bennett, Controller of the space station in 'The Wheel in Space' is scientifically trained but this does not guarantee a problem-free administration; in fact, quite the opposite. In contrast to the archetypal enquiring and open-minded approach of the true scientist, Bennett is rigid in his beliefs and like all rigid objects under pressure must eventually break rather than bend. At first, he seems a fairly ordinary individual even if a little disposed toward melodrama such as when he announces to the control room, "In a few minutes you're going to experience a sight rarely seen by human beings," as he prepares to destroy the drifting Silver Carrier rocket. However, his private conversations with second-in-command Doctor Gemma Corwyn, show him in a different light - one oddly tinted, though he succeeds at first in concealing his growing abnormality from the crew. Despite his supposed reliance on verifiable facts, he jumps quickly to conclusions unsupported by evidence as when he assumes that the crew of the Silver Carrier must have experienced an emergency, put their ship on automatic pilot, and then been killed. But just as Nature abhors a vacuum, Bennett abhors a mystery and any explanation is preferable to him than none at all: "No, no, no! There's too much unexplained; too many irrational phenomena. What's the matter with you people? I can't turn round without someone dreaming up some odd little thing happening, some bit of emotionally based fantasy." Bennett seems to have a subliminal awareness that all is not as it should be with his state of mind when, about to destroy the Silver Carrier, he tells Doctor Corwyn: "Don't subject me to psychoanalysis. You think I'm having a whale of a time, don't you - all kids again - bang bang. Blow up the balloon. You're wrong, you know." His reference to psychoanalysis is a tacit admission that if Doctor Corwyn were to scrutinise him in the light of her medical knowledge, she would find him becoming unfit for command. The unexplained drops in temperature and air pressure reported to him by Tanya Lernov and the X-ray showing a Cybermat which Zoe presents to him are both disruptions in the flow of the smooth routine he craves and so must be ignored: "The routine's getting shoddy and I don't like it!" When mysteries arise, he literally does not want to know.

Bennett's growing instability is demonstrated by another of his instances of jumping at any "rational" explanation rather than accepting that some things must remain unknown - at least in the short term. When Gemma Corwyn tells him that Jamie is lying about his experiences aboard the Silver Carrier for some unknown reason, and suggests that he and the Doctor may be agents, Bennett immediately seizes upon this idea with almost hysterical eagerness: "Disposed of the crew in the Silver Carrier, pretended to drift here, we take them in and they start breaking things up!" Bennett is completely incapable of accepting the truth - that the Cybermen threaten the Wheel. He says of the Doctor's attempts to prove this: "He's doing what too many people are trying to do - spreading fear, alarm, terror. You think I can't see it?" The Doctor is quick to spot Bennett's instability and asks Doctor Corwyn about him; she explains that "Jarvis is a man who cannot accept phenomena outside the laws of physics." When the Doctor presses her for a medical explanation, loyal though she is, Gemma eventually admits that Bennett shows signs of "blocking off his mind" to the truth. By this stage, Bennett's illness is progressing steadily into an inability to accept <u>any</u> problem however mundane. He makes a tour of the Wheel, ostensibly to ask if there are any problems but quickly adds "Keep up the good work" and passes onto the next section before his staff can actually report to him. On his return, he tells Gemma and the Doctor that morale has never been better, completely ignoring any attempt to discuss the twin dangers to the Wheel: the Cybermen and the meteor showers engineered by them.

The final stage is soon to follow: almost complete withdrawal, typified by his response to a Cybermat which Zoe shows him: "It's not true, not true." It is only the sight of Gemma Corwyn's dead body on the telescreen which breaks through his barrier of disbelief and he creeps unseen from the control room to do battle with the Cybermen. When the Doctor and others try to persuade him to return over the video link, his last words are: "They've killed Gemma, you know." The death of the only person in whom he could confide is seemingly the only thing real to him and big, powerfully-built man though he is, Bennett dies in an unequal struggle with a Cyberman. It is as if he no longer has a reason to live.

Bennett may be blinkered by his own obsessive reliance on the already-known but the Pilot of the unnamed colony in 'The Macra Terror' is literally unable to see the things he has been brainwashed not to, as have the rest of his people. When he first appears, the Pilot shows a conciliatory, almost smarmy persona in contrast to his harsh and abrasive Chief of Police, Ola. Nothing in the colony is harmful - certainly not the fanatical cheerfulness and obedience of the colonists - and speaking of the free thinker who now faces "correction" in the "Hospital", the Pilot says: "And when he returns to the colony, Medok will be a changed man. He will co-operate and he will obey orders. He'll be just like the rest of us." The Pilot speaks literally for he is not exempt from obedience either; he receives his orders from the voice of Control like everyone else. For him the ends justify the means: the colony, founded many centuries ago by Earth ancestors

who believed in the "virtues of healthy happiness", must be maintained. In order to keep those ideals alive it is sometimes "necessary to use force". The Pilot does not question this, just as he does not question why it is necessary to remain indoors at night - even though shifts of workers toil on unceasingly within the buildings - if everything in the colony is as good and beautiful as Control claims. He simply does not see the contradiction.

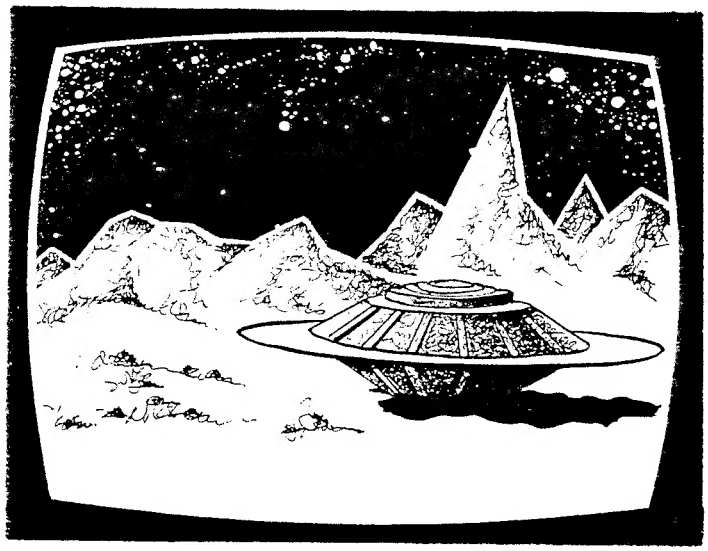
And yet the Pilot must retain a degree of self-determination beneath his conditioning or else that conditioning is flawed, because he is finally able to listen to the Doctor's message concerning the dark presence behind the happy facade of the colony. Defying the direct order of Control, he listens, is deposed, and finally accompanies the Doctor to Control to see the Macra for himself. And yet, as he admits to the little man: "I really don't know why I trust you, Doctor." Perhaps, despite the apparent gulf between him and the ill-fated Medok, there are similarities of character underneath - at least in strength of will.

Not all difficult authority figures encountered by Troughton's Doctor belong to the future. Some of his most memorable arguments are with the Commandant of Gatwick Airport in 'The Faceless Ones'. Sceptical and abrasive, sarcastic and stubborn, the Commandant maintains a steady refusal to believe the Doctor's tale of peculiar goings-on at his Airport for most of the story - though the support of police Inspector Crossland eventually convinces him that the murder and kidnappings talked about by the Doctor are factual. At first, however, he is an unsympathetic audience - "I've heard all I want to hear about burnt fibres, ray-guns, disappearing bodies" - and remains pigheadedly fixed on the Doctor's and Jamie's lack of passports. Later, when Crossland has made him accept that Chameleon Tours is a front for wholesale kidnapping as the Doctor alleges, he fears that the little man may be unbalanced because of his insistence on an extraterrestrial origin behind the crimes and clings to an earthly explanation for the disappearances - the young people must have been taken to a secret airfield. When later events introduce some doubt, he tells the Doctor: "I just don't know what to think. If only there was one solid piece of evidence." Finally, it is the confession of "Meadows", one of his own staff - or rather the man's Chameleon double - which clinches the matter for him. And yet it is not so hard to explain the Commandant's scepticism - unlike Jarvis Bennett's. A "real-life" 1966 character with no acquaintance with the more esoteric and unusual environments of such leaders as Hensell and Bennett, the Commandant can hardly be expected to readily entertain the notion of extraterrestrials being responsible for the disappearances.

Another contemporary character is Chief John Robson, in charge of the natural gas installation infiltrated by sentient seaweed in 'Fury from the Deep'. Robson's major characteristics are a blind belief that he is always right and a delight in intimidating others through abuse. No matter how many skilled, experienced subordinates tell him to cut off the gas flow in order to examine the pipeline, following reports of noises inside, he will not relent. As scientist Harris says: "He prides himself that the flow has never been shut off since he took charge." Commonsense must not be allowed to intrude and, even as the situation deteriorates, Robson persists in branding the sounds as due to a mechanical fault. Attempts to reason with him earn only insults: "What are you trying to prove, Harris? That I don't know my job? ... I've eaten upstarts like you for breakfast." Robson has complete contempt for those whom, like Harris, he sees as having only book-learning rather than practical experience like himself: "You'd better have something better than high flown theories, 'cause if you haven't I'm going to take you and chop you up into little pieces and throw you back to your crummy little university." Even those who, like Van Lutyens the Dutch adviser, have personal experience, are vilified - only Robson's experience counts. "Don't tell me what happens out on the rigs; I spent four years on one of those things without a break." Told point blank that the whole system will blow up if he is too stubborn to turn off the gas which is increasing in pressure, he persists in merely releasing gas to reduce the pressure rather than switching off the flow. And yet, despite his faults, Robson's crew are loyal; as the Chief Engineer explains: "I've worked with Mr. Robson a long time: we were out there on those rigs together in the early days. You may think he's wrong to run this place the way he does - but I trust him. And I take orders from him purely because I trust his judgment. No other reason." His crews do not like him - but they respect him. Yet his self-assurance breaks down under the telepathic influence of the seaweed, his latent paranoia emerging: "You've been stirring up trouble just to get at me!" Later, rescued from blind obedience to the will of the seaweed by its destruction, Robson is clearly still his old self; at first he seems almost jovial as celebrations proceed but soon puts his staff in their place. As they attempt to go off duty, he snaps: "Where do you lot think you're going? You've got another three minutes."

Beneath the sea, as above it, Troughton finds a less than receptive welcome by those in power. Yet, King Thous in 'The Underwater Menace' (a serial originally known as 'Doctor Who Under the Sea' and then 'Doctor Who and the Fish People'), although accustomed to power, is a fair man who has allowed Professor Zaroff's promise to raise Atlantis from its watery domain to the sunlight above, to beguile him. Despite the Doctor's warning that Zaroff is mad and means to destroy the world, it is only when the Professor orders that the rebellious fish people be killed, that the King opposes him. Wounded by a shot from the scientist's revolver, the King realises that "to raise Atlantis from the sea was only the dream of a madman after all" and declares that the new Atlantis which his people shall build after the flooding of the old, will be a place without slavery and superstition; a memorial to the presumed-drowned Doctor.

Obstructive and irritating to the Doctor though they are, the authority figures of the Troughton era add much to the humour and tension of the stories, not least because of the antics to which he resorts so as to win them round or bypass them - often with bluff and rapid-fire confusion, carried out with the glee of a child outwitting the grown-ups. They are just as much a part of the Troughton era as the eccentricity



THE RATINGS WAR
Tim Robins

Series like 'Doctor Who' have sometimes been described as the BBC's "shock troops" in the ratings war. Ratings are generally seen as the battleground on which the BBC's "friendly rivalry" with ITV is fought. It is a conflict that extends beyond the simple struggle for audience territory. Like all wars it is partly a war of propaganda, often being presented as a conflict between "culture" and "commercialism", "prestige" and "popularism". It also contains more covert conflicts, not least that between the allies of either side, the programme makers, and their audience. Audience research does not play an entirely passive role in this war. Its use as a propaganda weapon presents a veritable minefield for the unwary correspondent who seeks to analyse the struggle.

The problem is exacerbated by the fact that this propaganda usage of audience research cannot be seen simply as the work of the BBC or ITV as monolithic organisations, nor as that of the people involved in compiling the figures. Ratings are all too often seized upon by various groups seeking to press their own interests. In the rush to use what weapons are to hand, the ambiguous nature of such figures is overlooked. So it is with the recently unearthed Viewers' Ratings figures for 'Doctor Who' (see page "BW1-04"). These have been seized upon to demonstrate the popularity of the programmes and the quality of particular episodes; uses for which they may never have been intended and for which, to all intents and purposes, they are unsuited. It is quite easy to document the Viewers' Ratings figures; what is less easy is to interpret them.

Looking at 'Doctor Who's' figures for the period 1966-1969 it can be seen that they slowly but steadily increase. In the fourth season nineteen episodes received a rating of 50 or above, in the fifth, thirty-five episodes achieved this and in the sixth, forty-two did so, with only episodes two and five of 'The Mind Robber' falling below that figure. Indeed, by the end of Patrick Troughton's time in the series the ratings were clustered around the 55 mark, whereas they had generally been some ten points lower at the beginning. Thus, while the figures never quite climbed to the level they had attained during the early part of the first season, neither did they fall quite so low as they had done at some points during the third. The highest rated episodes of the period were parts two and six of 'The Wheel in Space' with figures of 60 and 62 respectively, while the lowest rated were the first episode of 'The Power of the Daleks' with 43 and episode five of 'The Enemy of the World' which, in contrast with the general trend at the time, received a figure of only 40.

So much for documentation. The question which now has to be answered is: what do these VR figures represent? This is by no means obvious. Reflecting on his work for 'Doctor Who', Donald Cotton states that he was considered to have done the unforgivable: he raised the show's "appreciation figure" without raising the "viewing figure" (see page "BW1-09"). Here, Cotton is refering quite literally to two different systems of measurement used by audience researchers in the 1960s: a qualitative measure of viewers' appreciation of or reaction to a programme and a quantitative measure of the number of people who watched a programme.

The first of these two distinct systems was originally conceived for radio by the one-time head of Audience Research, Robert Silvey. Silvey realised that the size of a programme's audience depended on a number of factors other than its content. He therefore sought another measure of audience reaction and set up Listening Panels, whose members were asked to rate programmes on a scale of 0 - 10. An Appreciation Index was then created by converting the average mark for each programme into a percentage. This Index was revamped after the Second World War with the introduction of a five-point alphabetical scale against which programmes had to be judged: C-, C, B, A and A+. A mark was awarded for each position on the scale (from 0 - 4) and the Index expressed in the form of a percentage as before.

Audience reaction to BBC television programmes was judged in a similar manner by two Viewing Panels - one for each of the two channels. Each panel had 7,500 members, chosen by public invitation and personal approach, who rated programmes against a five-point alphabetical scale identical to that used for radio, the end result in this case being known as the Reaction Index.

For radio, the alphabetical symbols were accompanied by verbal equivalents to help the listener judge a programme. These were as follows:

A+ "I wouldn't have missed this programme for anything."
A "Very interesting (amusing/moving/impressive) indeed."
B "I found this quite a pleasant (satisfactory) programme."
C "It was very dull (boring/feeble)."
C- "... a complete waste of time."

It is reasonable to suppose that similar comments applied to the television scale.

The second type of measurement, that of the size of a broadcast's audience, was compiled by a Survey of Listening and Viewing. This collected information on a sample of 2,250 viewers' previous night's viewing to produce a daily Audience Barometer, described in the BBC's Handbook for 1969 as the equivalent of the Cinema's Box Office. This was also expressed as as a percentage; a perecentage of the total

number of viewers a programme could have obtained. Logically, this would have been the total number of viewers watching all channels at the time the programme was broadcast.

By which of these two systems of measurement were the 'Doctor Who' VR figures compiled? Despite their title 'Viewers' Rating' - suggesting a rating given to a programme by viewers - one need only consider Donald Cotton's comments and note the sharp drop in the VR figures for 'The Gun Fighters' to deduce that they in fact represent the programme's share of the viewing audience. The steady increase in 'Doctor Who's' figures in the late 1960s then ties in with the known fact that at that time the BBC was slowly gaining on ITV in the ratings war.

Having determined what the VR figures represent, the next question to be answered is: how should they be interpreted? An important point to be noted is that they do not indicate the number of people who watched a particular programme; what they do show is what proportion it captured of the total number of television viewers at the time. The percentage figures hide fluctuations in the size of the total audience, such as the now well-known drop in the number of people watching television during the summer months, first noted by a Television Panel in 1950. This means that a programme shown in the winter which receives a VR figure of 50 might have an audience of ten million people while one shown in the summer which gains the same figure might be watched by only six million. Both would have a fifty per cent share of the total audience, but the absolute size of each audience would be different.

Applying this argument to 'Doctor Who' episodes, it can be seen that it would be quite incorrect to assume that an episode which received a low VR figure was watched by fewer people than one which attained a higher rating. An episode with a VR figure of 52 during the summer might have had a smaller audience than one with a figure of 49 during the winter.

Another problem of interpretation is attempting to decide when a variation in VR figures is significant and when it is simply a random result of chance. A difference is usually judged to be significant in statistical terms if there is a less than five per cent probability of it occuring by chance. However, one effect of the statistical methods used is that as the size of the sample from which the result is obtained increases, so do the chances of finding a significant result. In terms of VR figures this means that as the number of people questioned in the survey increases, increasingly small variations in the figures become statistically significant. What then becomes questionable is what these significant variations actually mean in real terms.

For example, a fall in a programme's VR figure from 50 to 40 would look very dramatic if displayed on a graph, but how great a fall is this in actual numbers of viewers? For the sake of argument let us say that the total number of people watching television at the time was twenty million. A fall of ten in the show's VR figure would then represent a drop of two million in the number of people watching. The point is that the most "dramatic" week-to-week fall in the figures for the Troughton period is twelve; only just greater than this. Most of the variations are of only one or two points, and while these small changes might be statistically significant, they actually represent differences of only a few hundred thousand viewers.

And it must of course be emphasised that these are inferred differences, since the viewing habits of the whole television audience are being inferred from those of the relatively small number of people questioned in the survey. Surveys of this nature can only give a completely accurate picture if the sample questioned is truly representative of the population as a whole. To be representative the sample must have been selected randomly - i.e. everyone in the population must have had a chance of being selected for the sample at the time of selection. It should be noted that this is not the case with either the RI or VR samples. Choosing members of a Viewing Panel because they ask to be on it is not a random method of selection, neither is stopping people in the street and asking them what they watched the night before. This latter technique is called quota sampling and is used by Market Researchers. An obvious problem with both methods is that one tends to get answers only from those people who want to talk about their viewing habits. Those who do not will not get selected for panels and will refuse to answer the interviewer in the street. Once sources of bias like this are introduced, the credibility of statistics like the VR figures is undermined. If the samples are unrepresentative, then the figures do not indicate the viewing habits of millions of people but merely those of the people in the samples.

This feature has given a brief but by no means exhaustive summary of some of the problems one faces in attempting to interpret the VR figures. Other researchers have been led to wonder why there should be this ambiguity in the ratings. An investigation by Tom Burns into the organisation of the BBC in 1963 led him to suggest that the ambiguity is in fact intentional. Audience research may be seen as caught between the BBC's desire to show it is a) accountable to the public, b) providing a public service and c) willing to give viewers what they want, and the needs of mass-producing television programmes. To create a secure and consistent enviroment in which programmes may be made and in which the organisation may run smoothly it is necessary to have a "buffer zone" between the producers and their public.

This does not mean that people at the BBC are insensitive to audience demands. In fact, ratings can be responsible for considerable paranoia. Burns relates an incident he observed during the making of a popular weekly comedy series in 1963. It had been receiving an appreciation figure of 75, but during production the announcement was made that this had fallen to 63. This news created such an air of dispondency that the first hour or two of rehearsals for the next show were disrupted!

Donald Cotton's remarks only hint at the effect a sudden drop in a programme's ratings can have on the personnel involved in its creation. Indeed, television programmes are constantly evaluated in terms of ratings. RI figures were discussed at regular Wednesday meetings and even a series' cost effectiveness was measured in terms of the relationship between its budget and its viewing figures.

However, competition between the BBC and ITV is not nearly so hard-fought as is often supposed. Roughly speaking, the total television audience is split fifty-fifty between the two organisations, and this has always been the case. It is often said that when ITV first began in the mid-1950s it regularly took seventy per cent of the viewers. This apparent success in the battle of the ratings was, however, purely an artefact of the statistical measures used. Television ratings were based only on the number of viewers with television sets that could receive the new channel - a small proportion of the total number of viewers, the rest of whom could still receive only BBC. As the number of people possessing new sets grew, this bias was corrected. Thereafter, only in exceptional cases would a programme receive a VR figure of less than 30 or more than 70 (no episode of 'Doctor Who' ever did so in the 1960s) and figures for the vast majority of programmes would fall between 40 and 60 (as they did for ninety-two per cent of 'Doctor Who' episodes). It can thus be seen that the ratings war discussed in this feature is in fact fought over a relatively small proportion of the total audience. Swings in the figures of more than ten per cent to either side are rare, and any "wins" or "losses" in the conflict must be viewed in this context.

Furthermore, and perhaps most importantly of all, it was quickly recognised by audience researchers that the BBC and ITV have different, and largely exclusive audiences. Some people prefer the BBC with its associations of prestige, culture and "class" while some prefer ITV with its popularist, personal, unstuffy image, regardless of the content of specific programmes. The picture here then is of two potential audiences - a BBC audience and an ITV audience. Either one's success depends not so much on the proportion of viewers it wins from the other, as on the number of members of its own potential audience it manages to attract. When looking for the cause of a decline in a programme's ratings it has become customary to blame competition from "the other side". This is not a sufficient explanation. The failure of a BBC programme must also be seen in terms of its failure to engage the usual BBC audience. The ultimate irony of all this is that it is not ITV which competes for BBC1's viewers, but BBC2.

Of course, none of the above denies the reality of rivalry between the BBC and ITV for the personnel of those organisations. However, while Burns' study showed that people working on programmes are sensitive to audience reaction, it also suggested that success or failure in the ratings is often viewed as a matter of "fate" or chance rather than as a reflection on the programme itself. Over the years, a number of 'Doctor Who' producers have commented on their inability to account for the reaction to particular episodes or stories. Success is seen as a happy accident. This of course means that failure may be accounted for in the same way as an unhappy fluke. Burns' research showed that production teams, camera crews and technicians judge each other not by the success of a series in the ratings but by its technical proficiency, a feeling of "a job well done". Even poorly-rated shows may be redeemed in the eyes of those who work on them and their colleagues in the profession if they are judged to be well executed.

For those still hooked on the idea that viewing figures reveal some great truth about a television series, some indication of the size of audiences for BBC programmes in the 1960s is provided in the BBC Handbooks. It is important to note first of all that these are approximate figures, not even averages, and secondly that the programmes with the highest audiences would not instantly be judged as the most successful. Programmes form part of a schedule, an overall package of evening entertainment. Programmes early in the evening have the job of attracting sections of the audience which are held by later items. On a Saturday, for instance, a slow increase in viewing audiences would be expected to the middle of the evening, which would tail off later on.

The BBC Handbook for 1969 gives an estimate of viewing numbers between January and March 1968. 'Doctor Who' is cited as having had approximate audiences of 7,400,000. Programmes later on a Saturday had higher audiences. The Saturday Thriller gained 11,750,000 viewers, while 'Daktari' had audiences of 8,400,000. Other programmes that in future months would appear on Saturday included 'The Man from UNCLE' with 11,150,000 viewers and 'Dixon of Dock Green' with 12,000,000.

The early years of 'Doctor Who' are a fascinating area of study. For fans of the series, information from those early days of Black and White is snatched up to become the very stuff of legend itself. People who have never seen the early episodes are at a particular disadvantage, but all of us tend to fall victim to the same traps. In seeking to support opinion with fact, audience research figures provide handy weapons with which to fight out personal prejudice. But they themselves are the product of similar conflicts. As a result they are at best booby traps and at worst faulty armaments, likely to explode in the user's face. Understanding them means understanding their production. Ratings provide no easy victory, but nethertheless the ratings war goes on ....

Information for this feature was obtained from the following sources:

'Who's Listening? - The Story of BBC Audience Research' by Robert Silvey.

'The BBC: Public Institution, Private World' by Tom Burns.

'The History of Broadcasting in the United Kingdom Vol IV' by Asa Briggs.

This feature is part of private research by the author who would like to thank Renne Goddard of the BBC's Broadcasting Research Department for help and advice.

THE COMPOSERS
Marc Platt

Even before the first streak of light seared and hissed up the television screen and diffused into the familiar patterns of surging nebulae, there was the music: the first statement - what Ron Grainer (who had previously written the memorable theme for 'Steptoe and Son' and was to be responsible for the strident title music of 'The Prisoner') called "windbubble and clouds". True to form, one bar of music can set more atmosphere than a dozen pages of script; it defines the intangible and speaks volumes that words cannot begin to encompass. Thus when Grainer's 'Doctor Who' signature tune first daddala danged out of the television speaker, it was evident that something very special was about to happen. Totally innovative to the general television audience in 1963, it was soon to become through familiarity an easily overlooked part of the furniture. And although companions and even Doctors were to come and go, the theme, more reliable than a police box, was to remain the most permanent element of the programme. Subsequent tinkering with the electronic orchestration may have dimmed the inherent menace of Delia Derbyshire's original arrangement of Grainer's score, but it still remains the quintessential element and key to the entire universe inhabited by Doctor Who. (Have you ever noticed how closely the rhythms of the daddala dangs resemble those of that other great voyager, Captain Pugwash?)

From the most primitive tribal rituals, through the chorus in classical Greek theatre to the escapades of Indiana Jones, music has been a vital contribution to the fabric of drama. It comments on the action, builds tension, can tell the listener one thing while the eye is told another. It can move drama readily from one plane of existence to another. In the intensely passionate operas of Wagner, the music can engulf everything and become the universe itself. (Wonderfully exhausting stuff!) Even if this has not happened in 'Doctor Who', the music is still an integral part of the production. When the only constant element in the stories has been the Doctor and his companions (with the exception of 'Mission to the Unknown'), the variety of locations and production styles has allowed for a large number of composers to be commissioned to produce musical scores of extraordinary diversity.

On occasions, already existing music has been used as incidental accompaniment. Martin Slavin's 'Space Adventure' became synonymous with the advancing Cybermen. The Yeti also borrowed the piece for their appearance in the battle sequence in Covent Garden.

The use of chunks of classical music is a fairly dodgy practice, since the music is invariably superior to the scene it accompanies and may well swamp the visual aspect. Bruckner's seventh symphony jars badly in the final instalment of 'The Mind Robber'; but the exceptional rule breaker is the marvellous use of Bartok's 'Music for Strings, Percussion and Celeste' that accompanies the eerie museum scene at the start of 'The Web of Fear'.

Amongst the many composers commissioned to write for the programme, the names of the late Humphrey Searle and Richard Rodney Bennett stand out. Searle had been a pupil of Anton Webern and had gone on to compose several notable symphonies and concerti, as well as an opera for Covent Garden on Hamlet. Searle had also done a number of very funny spoofs for the celebrated Hoffnung concerts. He had also composed the scores for a number of films, including Hammer's 'The Abominable Snowman' and it was his association with Donald Cotton - writing the score for Cotton's "partly political musical" 'The Golden Fleece' on the BBC's Third Programme and a stereo review 'Artists in Orbit' - that led to his involvement with 'Doctor Who'. Searle's urbane but at times beautiful score, especially the love theme used to accompany the scenes between Trolius and Vicki, was played by the Sinfonia of London, adding much to the style of 'The Myth Makers'.

Richard Rodney Bennett, who went on to gain international status with his film, opera and ballet scores, produced an equally splendid accompaniment for 'The Aztecs'; all percussive woodwind flurries and fanfares to evoke the gaudily feather-bedecked, blood-splattered lost civilisation. A memorable piece is the moody opening music as Barbara and Susan step out of the TARDIS into the dark, long-since sealed tomb of the Aztec High Priest Yetaxa.

Tristram Cary, the son of novelist Joyce Cary, was one of the early English experimenters in electronic composition and used his knowledge of this new form of music to provide one of the most notable scores in 'Doctor Who's' history; that of 'The Daleks'. The BBC were impressed enough by the piece to re-use Cary's music for stories like 'The Ark' and 'The Power of the Daleks' - sometimes, unfortunately, without his permission! 'The Daleks' score is as innovative as the 'Doctor Who' theme, full of alien cacophonies which match the menace of the Doctor's first encounter with the denizens of Skaro. Cary's score for 'Marco Polo' is more straightforwardly instrumental, ranging the varied locations from the heady heights of the Pamir Plateau, the barrenness of the Gobi Desert and the colourful opulence of Imperial Cathay. Cary continued to use instrumental scores for 'The Daleks' Master Plan' and 'The Gun Fighters', although in the former he augmented some of his music from 'The Daleks' for the final episode. The Ballad of the Last Chance Saloon from 'The Gun Fighters' is a clever Western pastiche, but is played so often

that its impact becomes more leaden than Snake-eyes Harper's holster.

There are, of course, others who wrote the music for the black and white years of the programme: Brian Hodgson, who had contributed the electronic sound effects from the very start, composed the accompaniment for 'The Wheel in Space' - not so much a musical score, but more a set of electronic textures and sound patterns that accompanied the action; the late Francis Chagrin, who had composed nearly two-hundred film scores by the time of his death in 1972, created the distinctive score for 'The Dalek Invasion of Earth', especially the haunting musical backing for Susan's departure from the series; another film composer, Stanley Myers, wrote a very period score for 'The Reign of Terror'; jazz musician, Don Harper, provided a chilling, almost John Barry-like score for 'The Invasion' before going on to work with that serial's director on an 'Out of the Unknown' episode and the film play 'Number on End'; Norman Kay's recognisable style is very evident on the three serials he scored from the first season of the programme and he was later to compose the brilliant theme tune for 'Out of the Unknown'; and Raymond Jones used his preference for strings to strong effect in 'The Romans' and 'The Savages'.

'Planet of Giants' marked a significant moment in the history of 'Doctor Who': the music. It was the first story for which Dudley Simpson composed a score. Simpson, an Australian like Grainer, only undertook four of the Hartnell stories, but his output for 'Doctor Who' was gradually to increase. Dudley Simpson is a fine composer of pastiche in his capacity to adapt his style to different types of story, a talent he combines with the ability to write a good tune. Always recognisably Simpson, his music can still take elements from other composers and adapt them to create the atmosphere he needs. 'The Ice Warriors' is a superb glittering score, its tour-de-force being the music for the pursuit of Victoria through the living glacier. Unashamedly using a wordless soprano voice, as Vaughan Williams does in his Sinfonia Antartica, Simpson mixes it with staccato percussive cracks and electronic chimes to create a minor masterpiece of frozen terror. He uses a soprano again in 'The Space Pirates', but allied with broad sweeping themes that suggest the majestic flight of huge ships across the depths of space. An evocative score is a God-send for the programme with a tight budget!

Simpson's tongue is also often in his cheek, as witness the ghastly "hi-de-hi" style of the State jingles in 'The Macra Terror'. There is something playfully gruesome about the merry burbling little tune that accompanies the growing foaming seaweed in Maggie Harris' home in 'Fury from the Deep'. The chase music that goes with the pursuit of the TARDIS through the vortex by the Dalek timeship is decidedly jazzy.

'The Celestial Toymaker' has a jolly score that carries you along with the almost nursery-like games that Steven and Dodo have to play, then abruptly changes into a cascade of menacing sounds that highlights the bizzare contrast between the child-like and evil sides of the great Toymaker's personality.

'The Evil of the Daleks' is a particularly notable score, taking the contemporary Sixties, Victorian England and the planet Skaro all in its stride. There are passages of striking invention; some lovely pieces for piano to evoke the sunlit house near Canterbury; the fight sequence between Jamie and Kemel which has over four minutes of uninterrupted music. Craftily, the Daleks have stolen the Doctor's own daddala dang theme tune and reworked it as their own menacing motif.

Finally 'The War Games' is another tour-de-force of pastiche styles, culminating in the full throttle organ voluntaries that proclaim the arrival of the all-powerful Time Lords.

It can be argued that the best incidental music is that which goes unnoticed except by the subconscious. Unfair to composers? The Doctor was always one for digging about under the surface for things overlooked. And for the ordinary viewer, incidental music is such a buried treasure.

THE TROUGHTON ANNUALS
Gordon Blows

"DOCTOR WHO IS OUR MODERN PHOENIX. AT THE END OF NINE HUNDRED YEARS, A STRANGE PSYCHOLOGICAL STORM REJUVENATED HIS FORM, CHANGING HIS CHARACTER IN MANY WAYS. OVERWHELMED BY THIS STRANGE FORCE, HE BECAME A YOUNGER, INDEED ALMOST NEW PERSONALITY."

Patrick Troughton had taken over as the new Doctor Who; on the television screen this transformation had taken place with only the vaguest of explanations. However, what was uttered by the fading Hartnell Doctor provided the basis of the account dished out to the readers of the third 'Doctor Who' annual. As its title suggests, 'The Phoenix in the TARDIS' article likened the magical rejuvenation to that of the mythical bird which rose from its own ashes as a re-created creature. The piece also noted that, as surmised by the rapidly ageing Doctor, the forces overcoming his body were not of his command but an external influence. It is a shame that this concept was not to be expanded upon further, but whether we liked it or not, the new Doctor had arrived - in annual form, as well as his television persona.

The new annual, published in 1967, had the 10/6d price of its predecessor as well as maintaining the "FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES" legend on its cover (see page "BW1-06"). And with a new Doctor came the first of the television companions to appear in the pages of an annual. The debut of Ben and Polly was made in 'The Sour Note'; four pages of words and pictures meant purely as an introduction to the new Doctor and his friends, where the emphasis is on characterisation and very little attention given to plot. The TARDIS arrives on a grim planet where the Doctor and Polly are menaced by a flying robot - a Zarbi-like creation with wings. In their attempt to escape, the Doctor exhibits his musical prowess by mimicing the robot's control signals on his recorder. Meanwhile, Ben is merrily jogging around the planet, oblivious to their predicament!

Throughout the annual, Ben is consistently made to look a complete chump. He fails to understand anything and everything, and, perhaps because he is a sailor, he always refers to the TARDIS as if it were a sailing ship. The young man is forever nagging the Doctor to "cast off" and "drop anchor". One almost expects him to bellow "land ahoy, mateys!" whenever they "near a planet" (another favourite term of the annual - the TARDIS never just materialises.)

Ben is simply a caricature; not of his skimply outlined television image, but of what people might suppose a Cockney seaman to be like. Of course, this is no different a treatment than the "hoots-mon" attitude applied to the character of Jamie in the following two annuals.

Polly, whilst not emanating from such low stock, is a girl and suffers for that. However, unlike Ben, she is allowed to surprise everyone by outsmarting the Doctor occasionally. Ben might argue with "the Doc'" or "the Captain of the Vessel" but at least Polly gets to slap the Doctor down a couple of times.

And this new Doctor does indeed appear to be in need of slapping down. His personality remains that of Troughton's earliest interpretation throughout the book and whereas he mellowed reasonably quickly on television, in the annual, he remains alien and aloof from "the children" (as he tends to think of his companions). At one point, he appears to think nothing of recklessly risking life, limb and ship whilst on his "scientific voyage of exploration" by making Ben accompany him when he leaves the TARDIS to go floating off into deepest space in a spacesuit! Polly is left alone, aboard a vehicle she has no idea how to operate. In the end, serendipity takes a hand and she manages to move the TARDIS spacially and save the lives of her adventuring friends. 'When Starlight Grows Cold' is a story that successfully creates in prose the coldness of the vacuum of space.

The other strong trait of the Doctor, his concern for life, is brought strongly to the fore in 'The Word of Asiries' when he tries to protect a not particularly attractive life form. Clever dialogue abounds in this piece and an inventive escape for the Doctor which sees him sticking a clump of mud to the back of his head! The end has to be one of the best finales to any of the annual tales. It takes full advantage of the time travel ingredient too often passed over in the television show itself.

If 'The Word of Asiries' is of note, then 'The Dream Masters' has the honour of being the most outstanding annual story. The tale opens with the Doctor held captive and forced to operate a machine, receiving electric shocks if he fails to do so. However, the Doctor soon becomes quite content in his new job, enjoying the wonderful dreams he experiences when he sleeps, and seems totally oblivious to the fact that Ben and Polly, working on adjacent machines, are his travelling companions. If the trio fail to sleep, they are subjected to the most frightful nightmares. There are

thousands of other people also being subjugated, controlled by brains floating in tanks. The Masters manufacture the dreams and administer the punishments to the work-force. When he is finally freed by insurgents, the Doctor has to decide whether to destroy the brains, who in turn are subject to the aliens for whose benefit the machines are being operated ...

This Troughton annual also pays homage to the passing of the historical story which at the time was supposedly making its final bow on the small screen. Two of the text stories are set in Earth's past but are, sadly, the poorest tales in the book. Both pieces are absolutely loaded with contradictions, sometimes from line to line, to the extent that different characters' points-of-view get mixed up between each other. This occurs most acutely in the very last story set in the recently sealed tomb of Tutenkhamen. In the other story, 'HMS TARDIS', the Doctor takes a most amazing stance, siding with the British at the Battle of Trafalgar, and goes as far as encouraging one sailor to shoot another to save Nelson's life. Not a very Doctorly thing to do at all.

As well as a price increase of two shillings, the companions featured in the second Troughton annual were updated to compliment the on-screen look of the programme. However, research further than looks and names, seems to have been neglected. In her very first story, Victoria is given to wonder if the Doctor has landed them amidst World War Three, and in the following tale, 'Follow the Phantoms', she comments that the handsome aliens they encounter look like a group of film stars! Strange considerations, indeed, for a young girl rescued from the sheltered background of a Victorian household.

Victoria's best annual adventure is 'World of Ice' where she is the heroine who rescues her friends. The story is exceptional as it vividly brings across the girl's fear and vulnerability.

The Doctor, meanwhile, has at last mellowed and become less strange. In fact, Troughton is firmly established as the Doctor even if he is a person you might not have too much confidence in. A trait of old, however, surfaces in the story 'Valley of Dragons' with the Doctor allowing the impetuous Jamie to rush out onto a planet with an inhospitable atmosphere. His lesson taught, the Doctor presents Jamie with a famous Atmospheric Density Jacket - originally seen in 'The Web Planet' and captured for posterity in the original 'Doctor Who' annual.

Whilst showing knowledge of Bill Strutton's creation, the author of the annual story has the travellers hanging on to guard rails in the TARDIS when the ship lands on the back of a giant lizard-monster. The Doctor also boasts that he constructed the TARDIS! Later, the same inventive Doctor produces a new device - a contra-gravity belt - and very soon he and his companions are flying through the air. The award for the worst piece of dialogue in an annual must go to this uninspired story. As the Doctor faces death, Jamie gasps: "Oh, poor Doctor Who! I never thought he'd end his amazing travels like this!"

However, there are some good stories.

'The Celestial Toyshop', whilst having no apparent connection with the television serial by Brian Hayles, does share a similar setting and feeling of magical unreality. It is simple yet complex, sometimes silly then sometimes serious. On the face of it, it is a children's story but with something akin to C.S. Lewis's "onion-reality" theory to be found in his final chronicle about Narnia.

The TARDIS delivers the Doctor and "the children" into a place which appears to be a toyshop where all the dolls and toys are of human size. Also, there is a doll's house which, it is explained, is a bridge across the dimensional bounderies that the TARDIS itself travels through. Inside the doll's house stands another doll's house, and within that anotner ad infinitum. 'The Celestial Toyshop' is a story worthy of note and stands out from all the rest for its insight into the reality of our perceptions.

In 'The Microtron Men', the Doctor and his companions arrive in a community whose inhabitants are unaware that they have been reduced to the size of a grain of dust and that the glass sky is in reality the lens of a microscope being used by the creatures who are studying them. It is a story that promises much. It has a good idea - in fact, it is all idea and there lies its downfall. This is unfortunate as many of the other stories in the book have no background to them at all and are written as straight "what-happened-next" adventures. Perhaps the dropping of another story might have allowed 'The Microtron Men' room to be given the pace it sadly lacks, and most importantly of all, a reasonable conclusion. The ending supplied neatly destroys any credibility the story holds. A great shame and a waste of an interesting scenario.

Throughout Troughton's second annual there is a general lack of continuity from story to story, and in one instance this causes a clash of themes. The idea behind the well-drawn picture strip 'Atoms Infinite' - featuring an interesting race of tear-drop enclosed aliens - is similar to that of 'The Microtron Men'. In the latter tale the Doctor gaily recalls the

YOU ARE NOW ON AN ATOM-PLANET OF THE URANIUM UNIVERSE, MY FRIENDS, AND, JUDGING BY YOUR APPEARANCE, YOU ARE OUR FIRST VISITORS FROM EARTH. MANY YEARS AGO, OURS WAS A HAPPY COMMUNITY. WE LIVED IN PEACE AND HARMONY.

adventures of 'Alice in Wonderland' but the following story - the final piece of the book - supposedly takes place after he has just learnt about the tales from Victoria!

The third Troughton annual is a milestone edition, as it is the first time a 'Doctor Who' annual is graced with a photographic cover - a colour portrait of the Doctor at the TARDIS console. As well as a change of female companion inside the book, the familiar "FASCINATING STORIES" legend of the previous three books is replaced with the more modest claim: "BASED ON THE POPULAR TELEVISION SERIES". All this for no increase in price!

The unnerving memory of the Doctor and his companions trying to run clear of the Time Lord force field in 'The War Games', is startingly brought to mind by the opening illustration of the annual's second story. In 'The Singing Crystals', the trio are trapped within a cavern of stalictites and stalagmites with the police box just arms-length away; not one of the trio can escape their pinnions to reach it. Of course, the TARDIS is recovered, but only for the companions to find that it has been infiltrated by the deadly ice invaders from the cavern. The story has an air of unreality about it, which heightens the tension: can the TARDIS really be so violated and the Doctor seem at his most defeated yet?

However, as usual, the Doctor has his wits about him and goes on to unravel 'The Mystery of the Marie Celeste'. This adventurous piece sees a sea-serpent, described as a "sea devil", attacking the water-bound vessel of alien beings from Arcturus. The dialogue between the Doctor, Jamie and Zoe is both lively and characteristic of their television personas. Unfortunately, the Doctor seems to forget about the capabilities of his own vessel, protesting that it is a delicate mechanism when a sea captain tries to break into it.

There is presumably a different writer for 'Grip of Ice', as Jamie and Zoe lose their strong personalities and simply become the male and female companions of the Doctor. Even the Doctor is made to utter an immortal reply to Zoe's concern for his tiredness: "I would not rest well knowing that the TARDIS was not in perfect working order." Considering the performance of his vessel, it is surprising he ever slept at all!

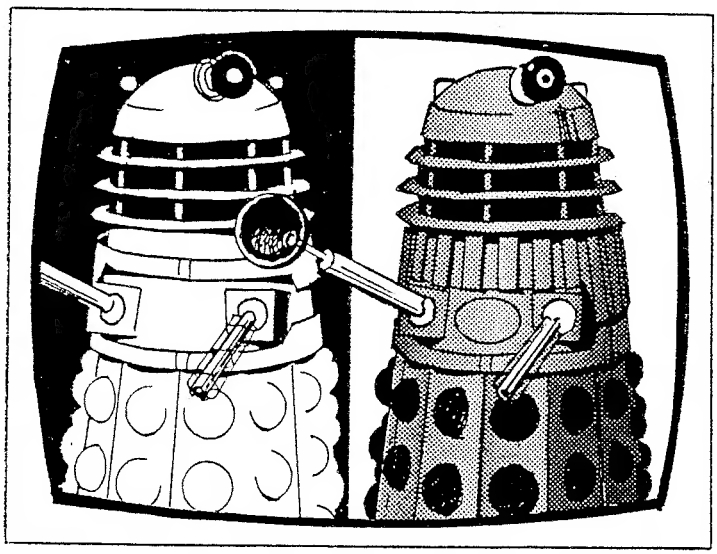
The Atmospheric Density Jackets return yet again; this time to keep Jamie and Zoe warm. The illustrations accompanying the text show the travellers kitted out in synthetic-looking spacesuits rather similar to those worn by Venus and Professor Mattic of 'Fireball XL5' fame. At the end of the drama, Jamie flies Zoe and the Doctor back to the TARDIS in a space shuttle. Not bad for a piper from the Battle of Culloden!

'Run the Gauntlet' continues with the annual's predilection for inaccuracies by describing Zoe as a girl from another planet and Jamie staying in the TARDIS because he does not want to get into danger, leaving the Doctor and Zoe to fly off in contra-gravity suits that would not have looked out of place on a deep-sea diver. The plot of the story is akin to the film 'Planet of the Apes', with hairy humanoids capturing the Doctor, believing them to be robots, and when they discover otherwise, they then plan to dissect them! The Doctor then discovers that the ape-men cannot stand noise and music-pipes his way to freedom. Howewer, the TARDIS is not where he parked it. Like Polly before him, Jamie has managed to move the TARDIS and finds where he left the vessel by following a trail of thread which he dropped along the way. "I got the idea from an old Greek Legend I read at school!" he announces. Obviously, it was the same school where he learnt snippets of astronomy and astro-physics, as well as going through a crash course in piloting spaceships. Not surprisingly, he even puts the knowledge of "the great Doctor Who" and Zoe to shame!

'Slave of Shran' is this annual's version of the excellent story, 'The Dream Masters', with the Doctor once again under the influence of an alien intelligence. Whereas 'The Dream Masters' had the superb strangeness that was so evident in 'The Macra Terror' serial, 'Slave of Shran' is a rather over-long tale which sees the Doctor making his escape from a computer-god by sea and air. He is helped by giant cockroach creatures known as Shelgars, whom Shran wishes to destroy with an atomic bomb - built by the Doctor!

The final adventure of the annual is 'A Thousand and One Doors'. The story begins with the Doctor lecturing his companions on relativity in such a way as to make the reader wish he had coined the line "well, you thought it was a long way to the chemist ..." Before long, the trio are plucked up bodily and are flying through the air once more, to be captured by more ray-gun bearing metallic-clad humanoid aliens with more arms than they should have. Once again, there is barely the trace of a good idea which is smothered by too much running around and just as the whole thing seems to get going, the Doctor and his friends dive for the open door of the TARDIS and vanish into the inter-dimensional flux ...

When the third Troughton annual was eagerly pulled from the Christmas stockings, the future of the television series was unclear. Troughton had made his final television appearance as the Doctor some six months previous and the only hint for the future was to appear in a trailer the night before the new Jon Pertwee series began. However, as the fingers flicked through the colourful leaves, the reader was left in no doubt that this was the last time that Troughton's face would stare out from the case-bound pages of an annual ...



THE DRIVE FOR COLOUR
Tim Robins

The first colour television network in Europe began on 1st July 1967 when BBC2 transmitted its first scheduled colour programme - four and a half hours of championship tennis. David Attenborough, Director of Programmes, announced that 1966 was to be "A Year of Colour", and the following year the Director-General himself, when reflecting on the developments of the preceeding decade, assured readers of the 1970 BBC handbook that "the colour television service of the BBC is no uncertain 'gimmick'. It has arrived on the scene fully developed, embodying all the results of long experiment and profiting from all the lessons of other men's mistakes".

Well it's reasonable to suppose that the BBC made a few mistakes of its own in the drive for colour, and doubtless some people thought that the new development was indeed a gimmick. What is certain is that there had been long years of experimentation.

One of the first officially recorded considerations about colour television was made by the secret, wartime Hankey Committee which was set up in 1943 to consider "the reinstatement and development of the television service", emphasizing post-war avenues of research. Witnesses before the committee included the recognised inventor of television, John Logie Baird, who was continuing his experiments; some of which involved the use of colour. Also giving evidence to the committee was Isaac Schoenberg, who had organised the development at Marconi-EMI of the first completely successful high definition television technology.

When the BBC began transmitting programmes in 1936, the Baird and Marconi-EMI systems were used on alternate weeks to produce the programmes. The Baird method created a picture consisting of 240 lines which had much lower defintion than the rival system which used 405 lines. The Emitron cameras of Marconi-EMI also had the advantage of being more mobile than the Baird cameras which were bolted to the floor. Because of its inflexibiliity, Cecil Maddern - the first television producer - and his team grew to dislike the Baird system, and in February 1937 it was discontinued. All the programmes were then transmitted on the 405 line system, and the main recommendation of the Hankey Committee was that this standard be maintained when television transmissions resumed after the war.

Despite this, three other areas of possible development were also considered by the committee: producing a 1000 line system which would create a high definition image that would equal a cinema picture; research into stereoscopic effects; and finally, the creation of colour transmissions. It is interesting that of the three, only colour transmission has come to fruition, despite experiments into 3-D television. Indeed, Gerald Cock in a 1944 'Report on the Conditions for a Post-war Television Service' expressed the belief that there would be a demand for at least one experimental transmission in colour immediately and that "colour television, although experimental, is already impressive."

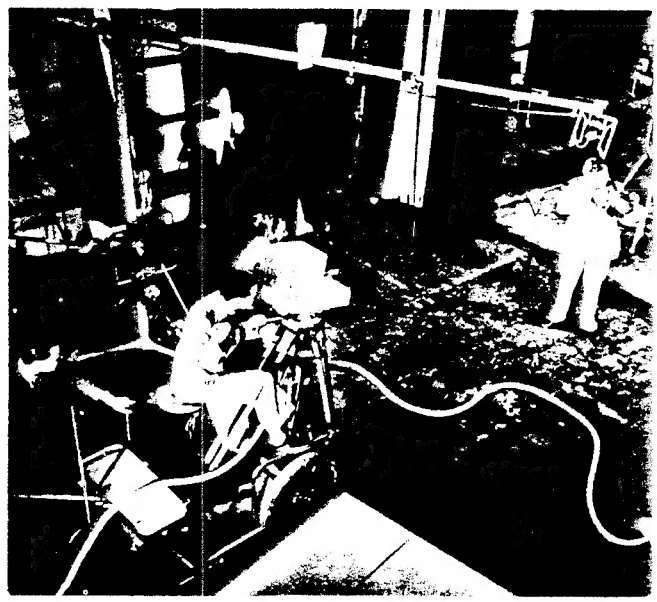
As it was, a colour service took longer to materialise than expected. A Five Year Plan prepared in 1953 and renewed in 1954 intended that colour transmissions would "start in 1956/57, increase during 1957/58 and could be enlarged when the new studios at Television Centre, all of which will be equipped for colour, become available at the beginning of 1959". A control room at Alexandra Palace was equipped to carry out experimental transmissions in colour with 625 lines in 1955, whilst the Television Centre was fitted with six full colour production studios. Whilst the 405 line standard had proved adequate for monochrome transmissions more lines were needed to create a colour picture.

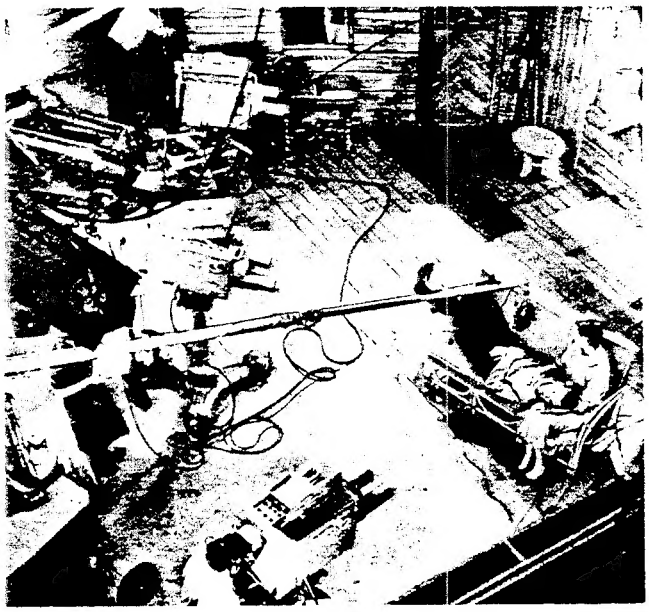
Leading up to the eventual transmission of a full colour service, the 10th October 1955 saw the beginning of colour transmissions from Alexandra Palace, and on the 20th of that month colour was demonstrated to the press. The 5th of November 1956 saw the first series of experimental colour transmissions to include "live" pictures from Alexandra Palace, and in January of the following year, colour television was demonstrated to the Houses of Parliament. In July 1962 the first colour transmission from the Telstar satellite was received and colour television was finally put on display to the public during the Radio Olympia exhibition.

This was undoubtedly slow progress considering the expectations of the Five Year Plan. Across the Atlantic, the Federal Communications Commission had given authority for the introduction of colour television in 1953, although by 1961 only one network in the United States was transmitting in colour.

One of the problems holding back the introduction of colour television in Europe was the argument over which process to use. The Americans used a system developed by the National Television System Committee (NTSC) in 1951, but this had since been improved upon by the Germans with their PAL (Phase Alternation Line) system and the French with SECAM (Sequential Colour with Memory). Tests showed that PAL was the better of the two. For three years, Europe tried to decide on a common system, but a nationalistic France under President DeGaulle would not use a German or American process. Eventually, Britain decided to adopt the PAL standard and most European nations followed suit.

When BBC2 eventually began transmissions in 1967, the experimental nature of these broadcasts was made plain by titling them





'Launching Programmes'. 'Late Night Line-up' was the first regular programme to be broadcast in colour and was produced from a small, thirty-two by twenty-two foot studio. Sport was the main type of programme transmitted in colour. It was during this period that snooker was first considered for television as it uniquely demonstrated the advantages of colour.

BBC2 finally commenced a full colour service on December 2nd 1967, and in that week broadcast the musical film 'Singing in the Rain', as well as producing programmes itself like 'The Dick Emery Show' and a new classic serial, 'Vanity Fair', starring Susan Hampshire. BBC1 and ITV, however, had to wait until 16th May 1969 for the Post Master General to announce the introduction of colour, and both channels began transmissions on November 15th of that year. Paul Fox, Controller of BBC1, christened the channel "Colourful One", and weatherman Bert Foord had the honour of being the first personality to be seen by viewers in colour. Also, as well as watching the progress of the Apollo 12th moon mission, the audience could watch the fictional space exploits of 'Star Trek' in colour for the first time, with the episode 'Arena'.

Of course, 'Doctor Who' had to wait until 1970 before it was transmitted in colour, and the division between the black and white years and the subsequent colour seasons has taken on an almost mythical significance. However, it is important to temper claims about the differences in production, because, with the exception of techniques like colour seperation overlay, these were minimal. The BBC had been producing programmes with colour in mind from very early on; certainly in the early 1960s. Not only were colour tests being made but we can expect that all aspects of production, including costume and set design, would be developed with the prospect of forthcoming colour transmissions in mind. And indeed, some of the later Troughton episodes were actually recorded on colour equipment at Television Centre.

One of the main reasons for the development of colour was not aesthetic but purely economic. Being a highly publicised variation on the product, colour stimulated the sale of new television sets and thus bringing profits for the electronics industry. The same phenomenon occured when BBC2 began in 1964, as, although its programmes were in monochrome, they were transmitted on the 625 line standard. So, viewers wishing to receive the new channel had to buy dual standard sets. The Hankey Committee saw this opportunity for British industry in 1943. Also, both the BBC and ITV were keen to export programmes, especially to the American market whose three major networks were all now in colour. In the 1969 Handbook, BBC Enterprises noted that the United States had become the biggest buyer of BBC television programmes. The prospect of sales to the United States may well have affected the content and style of programmes, and this influence may also have been present in 'Doctor Who' before 1970. It is likely that the 1969 season, when planned, would have had a good chance of being transmitted in colour. ITV were certainly producing programmes in colour for export before a domestic colour service was available. The first British colour series, 'Stingray', was filmed in 1962.

In a 1971 report to UNESCO on 'Innovation and Decline in the Treatment of Culture on British Television', Stuart Hall noted that the introduction of colour did indeed influence the style of programmes. Colour placed an emphasis on the spectacular, and although David Attenborough stated that colour should only be used where it is "natural", it is difficult to see where it would not have been. However, there were also those who believed that the monochrome image was more realistic, so Attenborough suggested that black and white programmes could still be made if the producer pleaded a special case.

While responding to the emphasis on the spectacular, the BBC maintained its prestigious position by producing epic classic serials like 'Vanity Fair' and "breath-taking" documentaries such as 'Civilisation'. Hall noted wryly that coupled with the BBC's colour export drive, 1969 could be seen as a new age of imperialism with the BBC bringing civilisation to the world. Altogether, Hall was critical of the introduction of colour, saying that it emphasised technological advances to the detriment of others.

In Hall's analysis it was hinted that viewing a programme in colour rather than monochrome changed the viewer's perception of it. However, the full effect of colour remained unfelt by viewers until well into the 1970s. Hall also noted: "The mass of television viewers in Britain continue to view in black and white, programmes conceived for and produced in colour". By 1972, only seventeen per cent of the population were able to receive colour transmissions.

So, even with the introduction of colour, for the most part, the early Seventies were to remain the Black and White Years ....

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William Hartnell (1963 - 66)

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Patrick Troughton (1966 - 69)